THE
LIGHT OF TRUTH
OR
THE SIDDHANTA DIPIKA
AND
AGAMIC REVIEW

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CAMEOS

KALITTOGAI

BY J M NALLASVAMI PILLAI, B A, B L

INVOCATION

ஆறறியந்தணர்க் கருமறை பலபகர்ந்து
தேறுநீர் சடைக்கரந்து திரிபுரந் தீமடுத்துக்
கூறுமற் குறித்ததன்மேற் செல்லும், கடுங்கூளி
மாறுபோர் மணிமிடற் றெண்கையாய்கேளினி!

படுபறைபலவியம்பப் பல்லுருவம் பெயர்த்துநீ
கொடுகொட்டி யாடுங்காற் கோடுயரகலல்குற்
கொடிபுரை நுசுப்பினாள் கொண்டசீர் தருவாளோ?

மண்டமர் பலகடந்து மதுகையா னீறணிந்து
பண்டரங்க மாடுங்காற் பணையெழில் அணைமென்றோள்
வண்டாற்றுங் கூந்தலால் வளர்தூக்குத் தருவாளோ?

கொலையுழுவைத் தோலசைஇக் கொன்றைத்தார் சுவற்புரளத்
தலையங்கை கொண்டுநீ காபால மாடுங்கால்
முலையணிந்த முறுவலாள் முற்பாணி தருவாளோ?

எனவாங்கு,

பாணியுந் தூக்குஞ் சீரு மென்றிவை
மாணிழை யரிவை காப்ப
வாணமில பொருள எமககமாநதனையாடி

The Brahmans versed in angas six
Were taught by Thee in Vedas rare,
Thy Braids concealed the clear Ganges,
Thy Fire did spread to Tripura
All words fall back from Thee, and Thou
Transcendst all thoughts of human kind
Who warrest e'er with grim Kāli,
Whose throat like blue gems shine with light
And who dost the eight arms possess
Oh Lord, deign to hear me now
With Thy hand-drum all music giving forth
Thy Form containing forth all different forms,
When Thou didst dance the fearful Kotti dance
Was it She with organs wide and waist like vine
Who gave the *Sir* of *Tāl* times knell did sound,
Victorious in various wars, Thou didst
Wear ashes of fallen foes, in Thy great might
And Thou didst dance the Pandarangam Dance
Was it she with reed-like shoulders fine and lovely locks
Over which bees hum, Who gave the *Tāḷs Tûkku*?
The furious Tiger killed its skin wearing,
The cassia garlands on Thy neck dangling,
The skull of Brahma in Thy hands bearing,
The Kābālā dance Thou didst dance in glee,
Was it She with laughing teeth like *Mullai* buds
Who gave the first *Pāni* of the Tālam?
So there at the end of time,
The *Tālam's Pāni* and *Tukku* and *Sir*
While Umā well-adorned did guard, Thou danced;
And now to me, the loveless one, Thou didst
Show Thy grace

NOTES

The Invocation is by the author, Nallantuvanār, and it brings out a series of pictures of the majesty and grandeur of the Lord's Dance, and of His supreme Transcendent Nature The first statement made is that He is the teacher * of the Vedas to the Brahmans, Rishis, by his concealing the Ganges, He is the Supreme Protector, His burning the Tripura, the Human Triple mala is the showing of Grace, He is ever warring with the Princess of Darkness That Nothing taints Him is shown by His Blue Throat and His omnipresence is shown by His possessing hands everywhere He is also stated to be transcendent as speech and thought do not reach Him In regard to the Nature of Śiva's Dance, the reader is referred tothe learned article † of Dr A K Coomāraswāmi and it contains nearly all the authorities collected by us from Tamil The Dance symbolises in general God's energising all evolution and involution, His protecting and concealing Powers, and His act of Grace

These dances of God are of various kinds and the reader is referred for more detailed account to chapter III, (Arankerrukāthai) of *Silappadikāram* and notes thereon (Arumpadavurai pp 5 and 6) The dances referred to in the Poem before us are Kotti, Pandarangam and Kābāla and are Divine Dances intended for the destruction of the Demons (evil) and the salvation of man and Devas The first was intended for the destruction of the Asuras in general, the second was at the time of the Tripura Samhāra and the third when Brahma's head was nipped The scenery is different in each case See notes in Kalittogai The author brings out in each of these cases that there was no seer but Umā-Haimavati A learned European Missionary asked us to explain in regard to *Sabhāpati*, (Sri Natarājah) as to what was the sabha and who the assembly We explained in detail that the *Sabha* was the heart (Hrid Pundarika—the guha) of man and there was no assembly but God Himself and His

* "He is the author of all the Vidyas"

"The Veda is the breath of the Mighty Being"

'Of the eighteen Vidyas of various paths, the original author is the wise sūlapāni Himself"

See original texts quoted at p 274 '*Studies in Saiva Siddhānta*', and in S D Vol III, No 5

† Siddhānta Dipika, Vol XIII, No 1, p 1

Sakti God's Love and Light and Power vibrates in every pore of Our Soul, and in every leaf and blade of grass and budding flower, and grain of sand and yet who can see It, the supreme splendour and Majesty of It? Even if we can catch a glimpse our mortal eyes will be blinded thereby If we are to know It, we can know It only with His Eye of grace ('அவனருளே கண்ணாகக் காணினல்லால்—Devaram) The Thought frequently occurs in the Vedas—as for instance —Where God is said to know alone and none else can know, which has been incorrectly rendered by Oriental Scholars as meaning—even He does not know—In fact, the author puts it in the form of a question even in this poem, and the commentator explains it as meaning ஆணெபெபிறர் இலலையே—'There was none else'

"It is the same thought here
Then there was neither day nor night nor light
Nor darkness, only the self-existent one breathed without breath
self contained
Nought else but He there was, not else above, beyond"

But His Sakti, His Half is said to see It, witness It, and guard It, and applaud It Dr Coomāraswāmi notes the two pictures of Śiva's Dance in one of which all the Gods are present but in another Uma Maheswari seated on a high throne is the Sole Witness, and for whose delectation, the Dance is performed We give in this number a copy of this picture

Sir and *Tūkku* and *Pāni* are said to be variations of the steps in *Talam*, (in song and dance) as *Sir* and *Tūkku* &c, are variations of metre in Poesy

The author says that it is a wonder (அற்புதம்) that though His Transcendent Nature cannot be seen by mortal man, and His Gracious Dance could alone be seen by the great Mother Umā, yet he had assumed a Form and appeared before him to bestow His grace

THE TAMIL LANGUAGE.

By Thudisaikilar A Chidambaranar

PART I

Origin of Language

Max Muller says in his science of language, "when we see the history, or, as it is now the fashion to call it, the evolution of language, we cannot help admitting that there must have been some kind of beginning A language, such as English, for instance, does not tumble down from the sky, and even if it did, it would have to be picked up, and to pick up a language, as you know, is not a very easy task, particularly for a person supposed to be dumb and without any idea of what language is meant for In former times, as it seemed to be impossible to account for language as a piece of human workmanship, it was readily admitted that it was of Divine workmanship, that it really had tumbled down from the sky in some way or other, and that, curiously enough, man alone of all animals then living upon earth had been able to pick it up

But when languages began to be more carefully examined traces of human workmanship become more and more visible and at last the question could no longer be pushed aside, how language was made, and why man alone of all living beings should have come into posssssion of it

So, I am of opinion that all languages in the world are the work of human beings and not the work of Divinity

Language is a product of thought, that thought must ays come first, language after, that thought is independent of language, and that the Greeks were great bunglers when they denoted language and thought by one and the same term "Logos"

Before the language, the existence of human beings is necessary Before the creation of human beings the existence

of the world is necessary I have fully discussed in my "Tamil World" about the creation of the world So, it is unnecessary to repeat the same again here But, I have to say something about the creation of human beings here and then the history of Tamil language .

"Blessed is the human birth, thrice blessed may it be! For, only this great birth can confer Final Emancipation and Eternal Salvation on man No other birth can do it,—not even that of the Gods " Vide *Tiruvāçagam*

புவனியிற் போய்ப் பிறவாமையி னாணாம்
  போக்குகின் றோமவ மேயிந்தப் பூமி
சிவனுய்யக் கொள்கின்ற வாறென்று
  நோக்கித் திருப்பெருந் துறையுறைவாய் திருமாலா
மவன்விருப் பெய்தவு மலரவ னாசைப்
  படவுநின் னலர்ந்தமெய்க் கருணையு நீயும்
அவனியிற் புகுந்தெமை யாட்கொள்ள வல்லாய்
  ஆரமுதே பள்ளியெழுந் தருளாயே

(திருப்பள்ளியெழுச்சி 10)

Such was the infinite love of the great good Mother for Her creation that She evolved out of Herself the *great Tamilian* race, the perfect specimen of humanity, for the regeneration and salvation of all her creatures She evolved the men who set in the world the noble example of that highest state of human life which is to be followed and copied by all other human races,—the men who pointed out to humanity the way to the Land of Ever Lasting Bliss

" Fearlessness, purity of heart, perseverence, knowledge self-restraint, uprightness, non-doing of injury, truthfulness, compassion for all, absence from avarice and covetousness, gentleness, goodness, modesty, absence of restlessness, vigour, forgiveness, firmness, cleanliness, absence of quarrelsomeness, freedom from vanity—these were the mental characteristics of the Tamilians They were men of thought and meditation, of goodness and devotion,—they were the brains of the world

"Where were these noble Tamilians born ? Where was that blessed land in which all merciful Father and Mother of

creation first communicated to man that "knowledge" which resulted in civilization and religion ?

On the highest valley of the world,—*in the very centre of the earth*,—in the most charming spot that imagination can ever permit,—in that valley of peace and plenty, beauty and sublimity,—in that ever famous Paradise over earth, airy, fairy "Kurinji Nāḍu" (குறிஞ்சிநாடு),—the noble Tamilians first appeared on earth.

On all sides of their sweet home rose, rows upon rows, the majestic *Mount Meru*.

The description of "Kurinji Nāḍu" and "Mount Meru" are very clearly given in old Tamil books.

Animals and birds, many and various, mild and wild, came of their own accord and became gentle and good, domesticated and quiet before the kind and loving temperament of the noble Tamilians.

Loving all and being loved by all, they lived in their happy home a simple life on the diet of fruits and roots, making the animals of the forests and the birds of the sky their friends and companions,—lambs and lions playing together at their doors.

The saying that Human creation was first made in Kurinji Nāḍu which is a part and parcel of the continent of *Zemiria*, is affirmed by Professor Hækel and Pandit Kārthigeya Mudaliar who is the author of "*Mozhinul*"

After the creation of human beings, there was no language for some years.

The people were communicating their ideas by means of *signs* and *gestures*. (This is called *Nātaka-Tamil* later on). This is the first stage of man.

Vide the book "*The Religion of the Hindus*" page 19. "The first men were speechless (See also Hækel's *History of creation*) But they were soon followed by men who could express their thoughts by gestures. Some again were able to form a speech of imitation and some again of interjections, till at last rude languages came to be formed, which could not and did not

improve owing to the dull nature of the people who spoke them

Is there any chance to know when for the first time these rude human speeches were heard on the face of the earth ? The science of language does not throw any light upon the age to which may be assigned this eventful *event* *It cannot* help us *to answer the question* of the antiquity of man Neither can geology, biology, pre historic archæology or ethnology do it They can tell us nothing of the long periods of time that elapsed before the formation *of articulate* speech *from* the language of gestures and interjections They can only prove that man, as a speaker, has existed from the very remotest time As it is not possible to say when man was first born, so it is impossible to say when speech *was first uttered by man*

Dr Sayce in his *Science of language*, pp, 110 says —"The origin of language is to be sought in *gestures*, onomatopœia and to a limited extent *interjectional* cries

Like the rope bridges of the Himalayas and the Andes, *they formed the first rude means of* communication between man and man· Onomatopœous words and interjections came to be metaphorically applied to devote other ideas than those for which they properly stood, while the relations of grammar were *pointed out by* the help *of* gesticulation

For some years the first stage i e signs and gestures continued among people

Then, the people began to hiss, growl and scream after the models of wild animals and birds along with their signs and gestures

That certain vibrations of air which we produce by various emissions of our breath should represent to us and to others all that has ever passed through our mind, all we have ever seen or heard or felt, all that passes before us in the countless works of nature, and all that passes within us in our own endless feelings, our imaginings, and our thoughts, is marvellous indeed.

If the people want to speak about crows, they will cry like the crow "கா, கா" and thus reveal their idea That they are speaking about the crows Hence the word "கா கா = காகாய = காகம

So, also for the world குருவி, the people called it கீக்கீ, கீக்கீ after the model of the sound of that bird (கீக்கீ = குருவி)

So, also for cow &c, as "மா" the beasts sound like "மா" The people also used to call it after that sound Hence the word "மா = மிருகம"

From this way they revealed their ideas and named it (This is called Isai Tamil later on) This is Second stage This stage continued for some years

The people grew in number and they began to grow mentally and physically also They acquired the power of observation and began to develop it to the highest degree They began to undsrstand the *value of the language which alone distinguishes man from all other animals, which alone makes man man, which has made him the lord of nature and which has restored to him the consciousness of his own true self*

So, they began to devolop their language (from *Isai Tamil* into Iyal-Tamil later on)

They picked out the natural sounds —

அ, க, ம

These are the only *natural* sounds which we can hear from nature and nothing else

அ from every person, animal, mind, rain and natural objects

க from crows,

ம from owls (ஊமைக்கோட்டான்)

When the people begin to speak, the instrument for speech is the tongue Without tongue we cannot speak As soon as the tip of the tongue touches the front portion of Annam (அண்ணம்) palates, the sound ல forms This is *artificial* sound (செயற்கை ஒலி)

They took these four sounds

அ, க, ல, ம

The sound அ comes from below the throat

The sound க comes from throat

Do ல do the front portion of palate

The sound ம *comes from* joining the two lips

Hence the order அ, க, ல, ம

The philologists know fully well that from அ all the vowels in Tamil came It is as follows —

அ, இ, உ | | | ஆ ஈ ஊ			இயற்கை ஒலி

அ	+	இ	=	எ | ஏ	செயற்கை ஒலி.
அ	+	உ	=	ஒ | ஓ	
அ	+	ய	=	ஐ	
அ	+	வ	=	ஔ	

From க, ல, ம, every other consonants came It is as follows —

க | ங | ச | ஞ | த | ந	ல | ர | ள | ழ | ய	ம | ப | வ	திரிபு ஒலி.

ள	+	த	=	ட	சோகதை ஒலி
ள	+	ந	=	ண	
ல	+	த	=	ற	
ல	+	ந	=	ன	

This we have in Tamil language three kinds of sounds —

Natural, artifical and *mixed* sounds (இயற்கை, செயற்கை சோகதை)

Thus, from natural three sounds அ, க, ம and from the artifical one somul வ, the people began to develop 12 vowels and 18 consonants which are still in Tamil language

Thus the people were communicating their ideas by means of sounds

At this stage, there were no characters to the Tamil language In the second part, I shall deal with the *origin of characters*

FINIS.

THE EVOLUTION OF TAMIL VIRUTTAMS.

By E. N. Tanikachala Mudaliyar

This is the starting point or nucleus around which the organism of Tamil viruttam gradually evolved in our land. To say that the birth of a work made up of a species of venba, the Brahmanical type of Tamil poetry, should pave way for the foreign viruttam, will appear very paradoxical. But this starting point seems certain. The more we study of Tiruvalluvar, the more we are convinced that he is the greatest literary reformer and had his career at Madura proved a failure, the poetic sphere in Tamil would certainly have been dwindled. He is the first person to teach the world that poetry is not a mechanical art but a voluntary outburst of the really inspired, whose composition is not one, produced by the aid of any grammar, but grammar always sides it.

Venba, the sacred genus of Tamil poetry was, during the time of Sangam, showing life only through certain species. From the time of Tiruvalluvar, *venba* bloomed in different colours and we see the growth of வெண்டுறை, வெண்டாழிசை which deviate from the rules of the standard பா, and yet have a collateral existence with it. We similarly get other kinds of துறை, and தாழிசை. If we peruse our Tamil Veda (திருவாசகம்) which possesses the reminiscences of a transition period that commenced from the death of Tiruvalluvar and gave birth to various kinds of Tamil viruttams, we find curious instances from which we can fairly infer the methods by which the Orthodox Tamil prosody was set at nought, and how the new element, Viruttam, arose in our literature.

The first poem of Thiruvāsagam like the first poem of some leading Tamil works exhibits a curious phenomenon. The long poem சிவபுராணம் is styled by the author as கலி வெண்பா. But what a *Kali venba* ought to be, is nowhere defined in any grammar. We meet with poems of a similar

though not of an equal length in Sangam literature. But this poem does not seem to be based upon any of those models. It is no பா from the standpoint of view of Sangam grammar; and this poem now remains a literary puzzle. Two apparent solutions present themselves and on close scrutiny, they turn out to be useless —

Can we say that Mānikkavāsagar was ignorant of Tamil prosody as he was an inspired poet? No. The internal and the external evidence are against such an assumption. In his works we can trace facts showing that he was conversant with Tholkāppiyam, and Sangam literature. Being a Dewan of a large Tamil state that was exercising its supermacy in nearly half-a-dozen districts of the present Madras Presidency, he must to have been a person possessing the highest literary attainments of his age.

Can we say that he was a literary reformer, or one fond of cultivating a novel type of venba? It cannot be, whatever might have been his function with the Saivite religion. There is nothing in our *Tamil Veda* to show that he had a tendency to invent new models of poetry (like those that we find in Tirujñāna Sambandar's Tevāram). His philosophy and religious thoughts seem to have flowed easily through the beaten tracts of the then existing Tamil poetical models.

If the poem சிவபுராணம் be an imitation of Kalippa, it cares very little for தளைலோசை, but like a venba preserves *vendalai* throughout. During the transition period that followed the collapse of the last Sangam, the hard and fast distinctions between the original four types of Tamil poetry (பா) were gradually melting out, and a sort of inter-relative mutual modifications were going on slowly and unconsciously. In fact, it was rather a reaction against the formalities of the age of the last Sangam, with such a freedom as would be characterised in that age as undue license in literature. The Kali venba of the model of "சிவபுராணம்" owes it origin here, and it is highly probable that Mānikkavāsagar adopted the model that was subsequently washed away by the tide of time.

The chapter of திருவெம்பாவை discloses a method by which a venba became a viruttam If its first stanza ஆதியுமந்தமு மில்லா etc," be presented before one who never read Tiruvāçagam,* one may naturally err and say that it is an எண்சீர் கழிநெடிலாசிரிய விருத்தம் But it is styled as "இறுதியிலோரெம்பாவாய் என்கிற கூன்பெற்றுவந்த வெட்டடி பஃறொடை வெண்பா." The கூன் or the hyper—metrical foot with a prefixial (அசை or) syllable was slowly introduced at the end of venbas (some centuries before our Tamil Saints) for the purpose of an emphatic vocative whose function waned in course of time, and certain types of modern viruttam thereby came into existence.

An examination of the structure of a kattalai-kalitturai (கட்டளை கலித்துறை) will also reveal the phenomena that occurred during the growth of viruttams Kaliththurai கலித்துறை is the general name of a viruttam of five feet (or சீர்) As its name implies, it is a deviation of Kalippa Kattalai Kalitturai is the name of a kalitturai which obeys certain rules (or கட்டளை) —the rules are well known to an average Tamil Student The peculiarity of this kind of poetry is that it is more akin to venba than to a kalippa The last foot of every line of the stanza being a கூன் or a sort of hyper-metrical prolongation converts the structure of a venba, into a (five-footed) viruttam

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* *Thiruvāçagam*, apart from all its other merits, is worthy of being studied as an important literary relic Through every portion of it, we get glimpses of the previous literary history The book, as a whole, shows the influence of Tamil viruttams in the minds of the Tamil poets of the middle ages It begins with a *Kali venba* In it there are specimens of Āsiriyappa, Kalippa, Kalithāzhisai, Venba etc, but the majority of the poems are viruttams The cause for that seems obvious, and it is nothing but the tendency of the age The poet does not feel any difficulty in the non viruttam composition In the first poem *Kali venba* in the Āsiriyappahs that follow it and in the four chapters of venba, found in the book, the flow of the poet's thoughts, is something like a powerfully sweeping avalanche, and there is nowhere any show of hesitation Yet this saint shows partiality towards viruttams, where his slow and steady expression of thoughts are harmorious with the pleasant melody.

This kind of stanza is also known by the name இருவிருத்தம் which literally means "The Viruttam" It seems to be the first type that was recognised as *viruttam* It was the most popular one from the beginning of viruttam literature, and this is evident from the fact that it is the only species whose characterestics have been clearly defined by our grammarians

For the other species of viruttams, we have to construct a prosody from the data that may be gathered here and there in our literature, the usage and models therein

IV

Is Viruttam a Mechanical Addition of Çirs?

It is a mistaken notion (which has played a highly deplorable mischief in the recent decades) that some pundits hold regarding the composition of Tamil viruttams, that viruttams are not controlled by any grammar, or prosody A combination of a number of çirs, according to their whims and fancies, giving some music whose quality can be tested by (no definite standard) their own ears, is supposed to form a viruttam It can be emphatically be asserted that no poetry worthy of the name can be composed in that way in any language *A fortiori*, in our language, where the tests for the approval of a poem are highly rigid and stiff

It is a notion of some pundits that if a certain permutation of çirs is found in any line of a viruttam, and if the same or similar permutations be found in the succeeding lines of the stanza, the viruttam will pass muster Even then the question remains unsolved, what kinds of permutation of çirs in any particular kind of viruttam are, or are not sanctioned by the established usage which is the proper test for finding out the propriety of any piece of viruttam composition

In this connection there is an unpleasant duty in criticising the work of a modern Tamil poet In 1902 a pamphlet was published in Bangalore styled as "திருவருட் பிரகாச வள்ளலார் பதிற்றுப் பத்தந்தாதி"—Poems in praise of the late Ramalinga Swāmigal by Mahā Vidvān Siddhānta Ratnākaram Mr A. Venkatasubba Pillay Avargal He is a pundit of some fame

in Bangalore and is a popular Saiva Siddhanti and some portions of his work are admirable for his enthusiasm for his guru swāmigal The following is the unfortunate 2nd Stanza of invocation (காப்பு) which is scanned below :—

> சித்தர்குல சேகரனி ராமலிங்க தேசிகன்மேற் செவ்வந்தி மாலை
> சுத்தமுறத் தொடுத்தணியும் பரிசெனச்செந் தமிழ்மொழியாற் றொடு
> [த்துச்சாற்றும்
> பத்திநிறை பதிற்றுப்பத் தந்தாதி பாகமுறப் பகர்தற் கென்னுள்
> வைத்தருளும் பெருங்கருணைத் துணையர்க ளிவன்மலர்த்தா ளணைங்கி
> [வாழ்வாம்

The metre that was adopted in this, and in its previous and succeeding stanza-s, is the type defined as "முதன்னான்குங்காய்பின் னிரண்டுமா தேமாவாய் முடியுமன்றே"* The three other lines of this stanza are in conformity with this principle, but the first foot of the first line being a கனிச்சீர் cannot easily find a room there If the ர் be blotted out, the stanza will become perfect from the metrical point of view We may gladly believe the introduction of the consonant is a printer's devil but for some more blunders in page 3 stanza 10, of the pamphlet where an ignorance or carelessness of the same type is again exhibited —

> புலவர்புகழ் சைவநெறிக் குரவரெனு நால்வர்பதம் போற்றி யன்னோன்
> நிலவுபெருங் கருணைதனக் கிலக்காகி பரம்பரன்சீர் நிகழ்த்தி நன்றாய்
> மலவலிதீர்த் தருள்வழிபெற் றொல்லாரும்செய வல்லசித்தர் வடலூர்
> [வாழும்
> குலவரையே யிராமலிங்கக் குருமணியே குறைதவிர்த்தாட் கொள்ளு
> வாயே

The first and the fourth foot of the first line "புலவர்புகழ்" and "நால்வர்பதம்" being Kanicheer cannot be allowed in this species of hexametric Viruttams Some other similar errors are found in the above work which need not be considered †

* Virutapaviyal (விருத்தப்பாவியல்) of the late *Mr* T Virabadra Mudaliyar.

† I do not like to mention all the errors found in the work as I am likely to be misunderstood, owing to the present Rāmalinga swāmigal controversy I am one who is neutral, and so I side neither party who fight out for or against the propriety of the name (அருட்பா) Arutpā

But these are mentioned only for the purpose of showing that even learned pundits err in their viruttam composition by not examining the principles of prosody that underlie the models which they wish to imitate.

As one who composes a venba has an eye on the Thalai (தளை) so one who composes a viruttam ought to see whether one's stanza is based upon any model that is available in any recognized work of our literature and whether the principles that underlie the structure of the model, are properly applied to the stanza that is attempted to be composed If not, there will be no safety from glaring errors in the attempted viruttam composition The next question will naturally be,

V

WHAT ARE THE VARIOUS MODELS OF TAMIL VIRUTTAMS SANCTIONED BY USAGE ?

All Tamil Viruttams may be classified under two distinct heads :– Non-Sanda or ordinary viruttams and Sanda Viruttams The former is simple and easier than the latter and shall now be dealt with Of these the important species are those that contain four, five, six and seven feet in each line of the Stanza Those that contain eight feet or even numbers above eight in a line being practically multiples of the above species are subject to the same rules. Those in nine feet, or in odd numbers above nine are very rarely found in our literature, and their characterestics may be understood by the suggestions herein Those which are made up of three feet (வஞ்சிவிருத்தம்) were originally Vanjippa (வஞ்சிப்பா) chopped off to form a virut-ttam Subsequently such models became common in Tamil. Even with two feet a vanchi-viruttam may be composed.

Illustrations of vanchi Viruttam

காமன் வேவகோர
தூமக கணணினர்
நாம பிழுலையீர்
சேம நவகுமே

—திருஞானசம்பந்தர்.

ஊறு மேயெயி றூறுமே
வீறு சோவிரி கோதையாய
சேறு சோகனி கணடொறும
ஊறு மேயெயி றூறுமே — சூளாமணி

But vanchi-viruttams play a very insignificant part in our literature and hence there is no necessity to dwell upon them in detail

In *Kali Viruttam* there are innumerable species. Practically any permutation and combination of four sirs or feet can be made to from one line of a stanza regard being had that the selection does not produce a jarring sensation in the melody of the stanza as a whole This is the only kind of viruttam in which a poet is almost licensed to compose a stanza according to his whims and fancies Yet there is one species in which his freedom is checked, which was very popular with all our famous poets and whose structure requires a careful study .—

(1) உலகம யாவையுந தாமுள வாககலும
நிலைபெ றுததலும நீககலு நீஙகலா
அலகி லாவிளை யாடடை யாரவா
தலைவ ரனனவாக கேசர ணஙகளே

(2) உணடோ ரொணபொருளெனறுணா வாககெலலாம
பெணடி ராணவி யெனறறி யொணகிலை
தொணட னேறதுளள வாவநது தோனறினுய
கணடு கணடிலே னெனனகண மாயமே.

(3) உலகெ லாமுணாந தோதறக* ரியவன
நிலவு லாவிய நீரமலி வேணியன
அலகில சோதிய னமபலத தாடுவான
மலாசி லமபடி வாழததிவ ணஙகுவாம.

(4) மேலை வானவ ருமமறி யாததோா
கோல மேயெனை யாடகொணட * கூததனே
ஞால மேவிசும பேயிவை வநதுபோங
கால மேயுனை யெனறுகொல காணபதே

These familiar musical quotations are made up of a māccheer (மாசசீா) as the first foot and the remaining three being விளம mostly koovilam (கூவிளம) The peculiarity of the stanzas does not consist merely in the arrangement of feet If the

* Instances of a காயசசீா being used in the place of a விளம.

number of letters or rather the distinct independant sounds (discarding the number of symbols) in a line be counted as we count in Kattalai Kalitturai the rule that is invariably applicable in the above species would be "நேரபதி னொன்றே நிறை பதினொன்டே", and there is no exception to this rule anywhere in our literature

What can we infer from the existence of this peculiar species? Let us place in a row, a venba, a venba with a (கூன்) terminating prolongation, a Kattalai Kalitturai, a Kaliviruttam of this species, (where you find a partial *Vendalai*) and an ordinary irregular Kali Viruttam respectively, can we believe that they are isolated and unconnected in their history? Do we not see a gradual evolution from the first to the last? Whatever it may be, a poet who composes a stanza of the type quoted above, ought to bear in mind that his freedom is restrained in this species by a rule (or கட்டளை) which was plainly understood by Kamban and his predecessors

Kalitturai is the next species larger in size As its name implies it is a deviation from the structure of a *Kalippa* and it probably owes its origin to it The name *Kalitturai* is the proper name of viruttams of five feet There are only four models of them in our modern literature, excluding the Kattalai Kalithurai They may be grouped under two heads

(*a*) This is made up of a *Macheer* (மாச்சீர்) terminating in a short vowel (not followed by a consonant) as its first foot, and a கூவிளம் and two vilacheers as the second, the third, and the fourth feet respectively, the last foot being a *Mācheer*

(*b*) This is the same as (*a*) but has an additional long vowel or நேரசை at the end of every line thus making the last foot a காயச்சீர்.

Illustrations.

இரதி யினன்னம வருந்திடத் தொன்மைபோ லெங்கோடான
விரத மோனமோ டிருத்தலு முன்னரே விறறகாமன

*"குறிய மாவொடு கூவிள மிருவிளமாவென
றறிஞர் காயொடு மைந்தமூ நருமருங குழலே"
—விருத்தபாவியல்,

கருதா முனைப்பாடி பட்டது கண்டனர் கலங்குறுரா
சுருதி நன்றுணர் திசைமுகன முதலிய சுரரெல்லாம்.

Remove the last அசை of every line of this stanza, this model (*b*) will be converted into a model of (*a*)

* 2 The sub-divisions of this group is due to two methods of scanning the same stanza So is

(*a*) a combination of மாங்கனி, கூவிளம். கூவிளம், தேமா, and a மாச்சீர் respectively or is

(2) மாச்சீர், புளிமா, புளிமாங்கனி, தேமா and a மாச்சீர் respectively in every line of the stanza

Of these two groups, the second is the more important for our purpose In one way it may be viewed as a connecting link between Kattalai Kalitturai and an ordinary Kalitturai of the nature of the first group In the second group the peculiarity of the stanza consists in the formula that ought to be applied as "நேர்பதினறுகேதி நிரைபதினேழே." So this class indicates the organic unity that exists between venba, Kalippa and Viruttam and the slow assimilation of the principles of the orthodox species into those of the liberal and foreign growth.

We have, accordingly, only five recognised species of common (non sanda) *Kalitturai*, including the *Kattallai Kalitthurai* whose structure was long ago defined by our grammarians, and we find no more models of non-Sanda *Kalitturai* current in our modern viruttam literature †

அறுசீர் கழிநெடிலாசிரிய விருத்தம் has only seven recognised species They are as follows .—

‡ (1) Twice repeated combination of a vilam, mācheer, and Tema in each line of a stanza

Example

தரிக்கிலேன் காய வாழ்க்கை சங்கரா போற்றி வானோ
விருத்தனே போற்றி யெங்கள் விடலையே போற்றி யொப்பி

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* சீர்மாங்கனி கூவிளம் கூவிளம் செப்பறத்தேமா
நேர்மா விரண்டிற் றனிடே குறித்திடு மென்றுல
ஓர்மா புளியொ டிருமாபுளி மாங்கனிச்சீர்
சேர்மா விரண்டு மதனைக்கொடி தோகுவையே "—Ibid

† சீர்விளமாச்சீர் தேமாச் சீரிணை திரட்டுமீங்கே "—விருத்தப்பாவியல்.

‡ This begins from Sekkilar, the author of Periyapuranam.

லொருததனே போறறி யுமபா, தயபிரான போறறி திலலை
நிருததனே போறறி வெஙக ணனைமலா போறறி போறறி

(2) Twice repeated combination of two mācheers combined with a kaicheer Example

உலவாக காலம தவமெயதி யுந்பபும வெறுததிங துனைசகாணபான
பலமா முனிவா நனிவாடப பாவ் யேனைப பணிகொணடாய
மலமாக குரமபை யிதுமாயகக மாடடேன மணியே யுனைககாணபா
னலவா நிறகு மனபிலலே னென கொண டெழுகே னெமமானே

† (3) The first four feet being Kāicheer, the fifth a mācheer and the last a Tema

Example

(*திருவையாறறுபபதிகம* of Sambandar already quoted)

‡ (4) A short Mācheer followed by a Koovilam, three vilams and a Kacheer completing the line

Example

ஆடு கினறிலை கூததுடை யானகழற கனபிலை யெனபுருகிப
பாடு கினறிலை பதைபபதும செயகிலை பணிகிலை பாதமலா
சூடு கினறிலை சூடடுகின றதுமிலை துணையிலி பிணநெஞசே
தேடு கினறிலை தெருவுதோ றலறிலை செயவதொன றறியேனே

(5) A combination of three ma and three vila cheers in the 1st, 3rd, 6th and the 2nd, 4th and 5th feet respectively The stanza of the type "*ஒனறு மூனறுட னாறு மாவிளம பிறவிட முறறே*" is likely to be mistaken for a Kalitturai of group I

§ (6) Five macheers and a Kaicheer at the end of each line Example

பாரோா விணணோா பரவியேததும பானே பரஞசோதி
வாராய வாரா வுலகந தநது வநதாட கொளவானே
பேரா யிரமும பரவித திரிநதெம பெருமா னெனவேதத
வாரா வழுதே யாசைப படடேன கணடா யமமானே

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* "இருமாகாயச சீரரையடிககா யிலைவயே மறறை யரையடிககும"
—Viruttapaviyal

† "முதனானகுஙகாயாகி பினனவைமா தேமாவாய முடியுமனறே" Ibid.

‡ "குறிய வீறறுமாகூவிள மூவிளஙகாயொடுஙகுறிகொளவே" Ibid

§ "மாசசீரைநது காய தொனறு வணடாாகுழனமாதே";—Ibid

(7) A combination of *vilasheer* and *mācheer* and every *half* of the line terminating in a *mācheer* and preserving *vendalai* within itself

Example

இராவணன மேலது நீறு வெணணத தகுவது நீறு
பராவண மாவது நீறு பாவ மறுபபது நீறு
தராவண மாவது நீறு தததுவ மாவது நீறு
வராவணங குநதிரு மேனி யாலவா யானதிரு நீறே

The last specimen is interesting to us as it shows that even in the highly evolved viruttams, we still have some savour of the orthodox vendalai The excessive love for vendalai is probably the cause of there being only one species of the ordinary hepta-metric (எழுசீரகழிநெடிலாசிரிய) viruttam Its formula is four vilācheers and three Mācheers in each line ("காவிளமுமடா") of course *Kaicheer* happens to come in place of *vilam*, but such a substitution is one allowable not only in this species, but in any kind of viruttam

Therefore we have only a limited number of models in the pentametric, hexametric, and heptametric, viruttams. And it is only on these models new poems may be composed Anything done beyond this scope may never be a viruttam at all For instance you cannot construct a *Kalitturai* by *Kaicheers* only Still less is there a chance of composing a stanza, in the viruttams of longer metre, by *Kaicheers* only There are many such combinations which are not permissible in the ordinary viruttams which the rising poet should carefully avoid

The octa metric (எணசீரககழிநெடிலாசிரிய) viruttam is composed by repeating the metrical arrangement of a Kali-viruttam twice in a line Whatever model that is in vogue in Kali-viruttam, may be treated as a model of *Enseer* viruttam The characterestics of viruttams of longer length may be understood by mere scansion But mere scansion will not solve all difficulties in Sanda viruttams

* The rule in virutapavial —

" கடையது மாவிள மாசீர
கலநதது வெணடளை யெனப
துடையது பாதியிரணடு
மேவிய பொறகொடிப ராவாய "

FESTIVAL OF GANESA

By R. KULASEKARAM, B.A., L.T.

It has been aptly said that no country in the world rejoices in a longer list of holidays, festivals (utsava), and seasons of rejoicing, qualified by fasts (upavāsa, vrata), vigils (jagarana,) and seasons of mortification than India. Several of these fasts and festivals take place on certain lunar days. Each period of lunation consists of about twenty-seven solar days and is divided into thirty lunar days. Fifteen of which during the moon's increase constitute the *sukla paksha* or the bright half and the remaning fifteen the *Krishna paksha* or the dark half of the month. Some festivals are however regulated by the supposed motions of the sun through the different signs of the Zodiac.

The first of the festivals observed this month was Ganesa-chaturthi. It usually falls on the 4th day of the bright half of the month Bhadra (August-September). This is the popular feast *per excellence.* On the morning of this day, the bazaar streets and thorough fares are crowded to suffocation. As one sees the large number of people of different grades and varying ages carrying home the clay image of the God and the variegated flowers and leaves for his worship, one cannot but feel moved by the religious earnestness with which the votaries are filled. Vinayaka or Pillayar as the God is known in southern India is no respecter of caste or wealth. Even as the earthly emblem of the great God be of either gold or clay, so are his votaries drawn from all ranks of life. Vinayaka is neither a fastidious God. All the flowers and leaves of forest and even the blades of lowly grass are acceptable unto him if they are but offered with devotion. Rice puddings, beaten rice, gram boiled, or fried things eaten by the common people are his favourite dishes. Great is the return that he makes for these

things offered in devotion. He fulfils all the longings of the votary's heart. He gives wealth. He wards off obstacles.

The worship of Ganesa is prehistoric. The Rigveda speaks of Brahmans-pati or Brihaspati, "lord of prayer" the personification of religion and devotion—who by the force of his supplications protects the pious from the machinations of the impious. *Gananam Ganapathi*, which occur in Rig Veda II. 23.1 refers to this Brahmanaspati who is the lord of Ganas or troops of divinities. But we cannot be sure that Ganesa as he is worshipped at the present time was foreshadowed in the Vedic Brahmanaspati. The very name Ganesa or Ganapati meaning the lord of hosts is also a name of Siva who is surrounded by innumerable *ganas* or hosts. These servants and officers of Siva are of two classes viz., good and bad. The bad ones carry out the behests of the God in his aspect of Rudra or Kala directing and controlling dissolution and death. The good ones on the other hand serve him in his aspect of Siva or Sambhu, helping in creation and reintegration. Siva is the sovereign over these hosts, but the actual command is delegated to his two sons, Ganesa and Skanda. Skanda is the generalissimo of the *ganas*. Ganesa unlike skanda is not the commander and leader, but rather the king and lord of the *bhuta ganas* * both good and bad alike and controls the malignant spirits who are ever plotting and causing hindrances and difficulties.

What Ganesa or Pillayar of the present day really represents is a complex personification of sagacity, shrewdness patience and self-reliance—of all those qualities in fact which make for success in life. His blessing is therefore invoked before undertaking anything. His worship is combined with that of almost every other God and all sects unite in claiming him as their own. His images are often found associated with those of other deities and are often found in the approaches

* [Ganas symbolise our *Pancha-Bhutas* and their products which though under the complete control of the supreme, yet control and constrain Jivas.—*Ed.*]

and vestibules (prakāras) of large temples. 'Often however they stand alone and are then to be found outside villages, under trees or in cross ways' or indeed in any kind of locality but always smeared with saffron powder in token of good-luck and auspiciousness.

At the present time there are few people who worship Ganesa exclusively. In former times there was such a class of people known as the Ganapatyas. These were divided into six sub-sects who worshipped six different forms of the God named respectively Maha-Ganapati, Haridra-Ganapati, Ucchishta-Ganapati (also called Heramba), Navanita-Ganapati, Svarna-Ganapati and Santana-Ganapati.

NAMMALVAR'S TIRUVIRUTTAM.

By A GOVINDACHARYA SVAMIN, C E, M R A S

Verse 48 (Mel-l-iyal ākkai)

Heading —Grown solaced at the sight of omen good,
The Bride doth tell her Female Friend the fact

Text —The soft-framed worm, sprung from a sore, sinks there again,
Knows it aught of the world? So, what know I of the verse
On th' Lord of Bliss—who, skilful, made e'en *me* sing Him?
But, taking e'en a lizard's chirp as prophecy 's
A custom that 's of very great antiquity !*

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* Compare the corresponding thought in the following passage :— " I date this " says the Rev G U Pope, M A, D D in the preface to his English translation of the 'Tiru vaçagam ' (Oxford, 1900, p xiv), " on my eightieth birthday I find, by reference, that my first Tamil lesson was in 1837 This ends as I suppose, a long life of devotion to Tamil studies It is not without deep emotion that I thus bring to a close my life's literary work

" Some years ago, when this publication was hardly projected, one evening, after prayers, the writer was walking with the late Master of Balliol College in the quadrangle The conversation turned upon Tamil legends, poetry and philosophy At length, during a pause in the conversation, the Master said in a quick way peculiar to him, 'You must print it' To this the natural answer was, 'Master ! I have no patent of immortality, and the work would take very long' I can see him now, as he turned round,—while the moon light fell upon his white hair and kindly face,—and laid his hand upon my shoulder, saying, 'To have a great work in progress is the way to live long You will live till you finish it' I certainly did not think so then, though the words have oftem come to my mind as a prophecy, encouraging me, when weary, [Cp our Gitā, 10-9 = " Bodhayantah parasparam" = " Exhorting each other "] and they have been fulfilled, while he has passed out of sight "

Explanation —See'ng our Seer's grief unbearable grew e'en to Friends,
Bystanders him console in manner following —
Do not be in a hurry thou to reach Heaven,
To make thee sing Him Psalms so as to mend the world,
The Lord, a little while, is pleased to keep thee here!"
To this, in all humility, our Seer replies —
"The Lord, magnanimous, minds not my lowliness,
As an obedient dependent of Himself,
He 's pleased t' enable me, by word of mouth to serve!"
[To God prayed Milton in the following words —
"And chiefly Thou, O Spirit, that dost prefer
Before all temples the upright heart and pure,
Instruct me, for Thou know'st, Thou from the first
Wast present, and, with mighty wings outspread,
Dove-like sat'st brooding on the vast abyss,
And madest it pregnant what in me is dark,
Illumine, what is low, raise and support,
That to the height of this great argument
I may assert eternal Providence,
And justify the ways of God to men"—*Par Lost,* opening lines]
Folks' evils th' world engraves on brass,
Their virtues it in water writes
Great Souls' rule is th' reverse of this
'Be'ng self possessed, He 's with the slightest servic pleased,
Offended 'gainst a *hundred* times, He minds it not!'
Thus is our Lord Śrī Rāma, by His Bard described (- Rāmāyana =' Katham chid upakārena' &c)
(1) The Lord's existenee and His nature be ng revealed
To them, good souls (2) Him meditate, (3) this pond'ring grows
Continuous and (4) into vision is matured,
(5) The vision, love inspires", * (6) thence, service high results,

* Vedāntachārya

Accomp'nied by obedience unqualified
Such as that wherewith Milton's Blindness-Sonnet ends.
By these six traits doth saintliness become complete *

Verse 49 (*Pand'-um-bala-pala ving'-irul*)

Heading —Finding the night unbearable,
The Bride, to her Friend, it describes

Text —O bright-bowed fair one—beauteous as the Goddess Earth
Whom, swallowing (at involution time)
And bringing out (at evolution time),
The blue-hued—Bee sucked Tul'si-wreathed—Lord saves, and thence
Receives the names—"Foe-curber" and "World-swallower"!
Before this time too, we have many a long night seen,
But nought like this gloom-spreading night
Have we ever (1) seen or (2) heard of!

Explanation —I While grateful for the boon the Lord was pleased to grant,
Our seer grieves still that he 's denied the Lord's embrace,
He cries "The present gloom is such that th' like of it,
Ne'er seen, heard of, or e'en imagined, erst hath been!"
II (1) "*One* in *hundreds* as brave will shine,
(2) *One* in *thousands* hath wisdome fine;
(3) *Tens of thousands, one* speaker give,
(4) *Breathes he who would for others live?*"
[="Śateshu jiyate Śūrah", &c]
One Fellow creatures' Lover True,
Is more than all the world besides!

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* The follow'ng is th' expression, Sam-skrit, of this thought:=
(1) Vedanam (2) dhyāna visrāntam, dhyānam śrāntam (3) dhruva-smritau, Smritih, (4) pratyak sha-tam eti, drishtih (5) priti tvam richchhati", Priti paktih (6) param dāsyam, pāra tantrya sam anvitam iti shat-parva sampūrnah Paramaikāntinas smritah="Tavānu bhūta sambhūta," &c. Sriranga Gadya

Mark-perpendicular,* with white earth, o'er the brow,
('Tis also hinted here) doth beautify the face †

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* 'Urdhva pundia'

† A symbol, like the Tamil letter "ya" (ய),
Placed o'er a centric pedestal below,
Sri Vaishnavas (Ten-kalai) as face-mark use
Lines one and three—which are white, show the Lord's Feet both,
Line two—that's yellow shows our Goddess lightning hued,
The pedestal's the Model Son 'neath th' Feet of both
Three letters—A, U and M—make
Our Holiest Monosyllable,
And constitute a Sentence Great—
Whence ev'ry other truth's derived, evolved, (="Om kara-prabhava (h) Vedah" &c)
And which, Sri Vaishnavas thus construe —
For (1) th' All wise A and (2) th' Universal Mother U,
Exists each (3) M or Man or Be'ng that's Rational (*Vide* the derivation of the word 'man' in the preface to Dr Ogilvie's Student's English Dic, and the lessons Dr Ogilvie there draws from this and similar facts.)
Our Trinity, as in Rāmāyan manifest,
As model—Sire, Mother and Son, did walk on earth.
In Rāma shape A went before,
In Sita shape U went in th' midst,
In Lakshman-shape, M followed A
And U, as body-guard of both, (*Vide* Rāmāyana ="A-gratah prayayau Rāmah" &c Cp the Rev Griffith's essay on the Bhagavad-Gitā, where this rational explanation of the Trinitarian Doctrine is accepted by the reverend author and held to agree with the meaning of the three significant letters in the word Jehovah)
This Model Son and Liege, in heaven's
As Ādi-Śesha ever installed (*Vide* sage Yāmunāchārya's Hymn of Hymns, v 40, the commentaries thereon)
On him God leans, as he on God,
He, liege-like humble, leans on God,
Who, like a kind lord, stoops to him (Cp the closing couplet of Milton's *Comus*)
This model Son and Liege of God,

III. Touching the Lord, (1) His Beauteous Form, (2) His other Charmas,
(3) His Lordship over all, (4) His Curbing ev'ry foe,
His (5) Condescension and (6) Protecting Ev'ry Way,
Our Seer, in all *gratitude, doth here recount.*

Verse 50. (On-nuthal-Māmai).

Heading.—The Bride-groom being bent on returning to the Bride,
Enjoins His Charioteer to use/make all poss'ble speed.
[Here too, Souls Godly have, as Bidegroom been conceived.]
Text.—Before the fine-browed fair-one's bod'ly bloom grows pale,
Our car must speedly reach the (Vem-kat)/Vanādri Mountain Great -

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As Lakshmaṇa and Bala-Rāma came on earth,
And as Rāmānuja and Vara-Yogi too
The pedestal in Vaishṇavs' forehead-mark, ever since
Rāmānuja came, hath "Rāmānuja" been called.
Our Temple Worship-Codes or Āgamas—
Named Pāncha-Rātra and Vaighānasa,
With Śruti, Smṛiti, Bhārat, *et cet'ra,*
(1) Our Doctrine and (2) our Discipline explain
In th' Rev'rend Griffith's *Essay* on the Gitā,
'Tis said some ancient Jews too used to wear
Phylacteries which bore a sim'lar mark.
Th' Encyclopædia Britannica,
Edition Nine, gives in its Index-tome
A mass of ref'rences touching this theme
The Cath'lic Christian—Thumboo Chettyar, Bangalore,
Told me that like phylacteries deck Cath'lics' hands,
In th' way of bracelets e'en in our own times,
(As Kamba-Rāmāyaṇ and th' like works show,)
"Tiru-Nāmam", Vaishṇavs' forehead-mark is named,
Because, in wearing it, God's Name 's pronounced,
And th' wearer 's thence reminder--he God's temple is.
Moslems devout at Hyd'rabad, Deccan, admire,
Says Āzhvār-svāmi, our thoughts as to th' forehead-mark.

(1) Where bees sing and (2) which pours streams that, from peak to vale,
Descend, bright as the white pearl-necklace on th' spacious head
Of th' Lord Supreme of Heaven. *So*, driver! drive to-day,

Explanation.—I. Hearing—how keenly our Seer 's pained
Because of his non-reach of th' Lord,
Kind Saints, to see him, come in haste
This fact, our Seer, here sets forth
II. (1) Rememb'ring—how our Seer's face
Glowed with mark-perpendicular,*
(2) Rememb'ring too—how, parted from
The Lord and His Saints, our Seer grieves,
Friends, riding in their mind-car called " mano-ratha "
Dr ve fast this vehicle—apt as 'tis to achieve
Their aim, the aim, namely, of solacing our Seer.
[" If ye", says Christ, " have faith as a grain of mustard seed, ye shall say unto this mountain, Remove hence to yonder place; and it shall remove; and nothing shall be impossible unto you. (—Math. 17, 20) " And all things whatsoever ye shall ask in prayer, believing, ye shall receive." (*Id.*, 21, 22)]

Verse 51. (Malai-kondu matt'ā.)

Heading.—The lonely Bride laments, saying,
" The ocean's roar I cannot bear! " (Cp. v. 62.)

Text.—Th' ocean, pow'rless to take back that ambrosia which,
Stirring it with the Mount (—used as a churning rod,
Round which was twisted as a churning-rope a snake, †
The Lord of Wonders took from it, secures th' aid of
Tul'si, and, like a lit'gant parcener challenging,
Doth roar, as if intent on taking back from me
The conchshell-bracelets which the dwellers on its beach,
Sold me after receiving from me their full price!

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* See the dagger note to the last verse.

† Named " Vāsuki."

["*That* fire which forests burns, the wind as friend assists,
While it destroys the small fire which as lamp flame serves !
Is there a soul who, t'wards the weak, doth good-will bear ?"= 'Vanāni" &c.—Subhāshita-Ratna-Bhāndāgāram" or "The Treasury of Good-Word Gems," p 251 v 122]

Explanation—I Arrived at such extremety of grief as to
Make e'en friends at a distance haste to solace him,
Our Seer, by th' sight of strayers' bustle 's further pained
II (1) The strayers' host, as roaring ocean is conceived,
(2) Faith, as the steady churning-rod fixt in its midst,
(3) Goal-seeking eagerness is taken as the rope—
Wherewith faith o'er is churned and probed by th' Gracious Lord.
(4) Whoe'er hath such faith as hath stood such a test,
Will censured be by worldling kin as being mad,
(5) Nectar—Eternal and Immutable, 's the soul,—
Thus saved, thence, "Amritāksharam harah", he 's called (=Sv Up 1, 10)
That such a soul cannot be into straying
Ever brought back, is, in this verse, implied
III By "dwellers on its beach" are meant those Teachers Blest,
Who, having crossed stray'ng-sea, have *terra firma* reached.
IV "The bracelets" they for "full price" "sold,"
Stand for the pureness they impart,
When they 're by pupils' conduct charmed
V The Tulasi-wreath of the Lord, 'tis said,
Even, as strayers' ocean, gives our seer pain
For, God's charms all, in parted lovers breed but pain,
And make them cry, say'ng—"Lord! haste Thou to lift me hence,
I can't bear any longer in this world to stay!" (Psalm 24, Decad 39)

Verse 52 (*Azhai-k-kum kar'um-kaddl*)

Heading —The Current (Winter) Season 's otherwise explained

Text —The White-Sea—grown blue by th' Lord s hue,
Having, with loving sire's voice, called
And, with his white wave-hands, conveyed,
His lotus-dwelling—cool-eyed—girl,
Blest with all lovely female traits,
Ascended She the Lord's Snake-bed! (*Vide* the text —
" Pasyatām deva-devānam, yayau vakshas-sthalam Hareh ")
By jealousy stirred on see'ng this,
The Goddess Earth, through thunder, crying,
Rains, down her mount breast, streamy tears,
Which as they flow, proclaim the news—
" Of cruel heart 's the Lord of Bliss ! "

Explanation —" I 've been denied enjoyment though enjoy'ng time 's come,
Souls who have *reached* the Lord, enjoyment ceaseless have, (" Sadā paśyanti Sūrayah "—Vishnu-sūkta)
Like them, I 'm His son, vain 's e'en my kinship unique!';
Judging—our Seer 's pained by reflections such as these
Of God's will absolute, Friends, our Seer remind,
Show'ng him a precedent—where such will absolute
It hath pleased God to exercise
Thus they, our Seer seek to soothe
They say —" E'en Goddess Earth, priv'leged
As She 's, like other goddesses,
Eternally t' enjoy the Lord,
Is made, with parting's pain to smart
Enjoy'ng barred but a trice, e'en She
Thus smarts! Thus " absolute 's God's will,
And thus transcendent too 's His charm!
'Tis hence fit, thou in patience wait ! "

Professor Larkins "Mentoids and Electrons"

By C. V Swaminatha Iyar, K S. S A

Professor Edgar Lucien Larkin's article on "Mentoids and Electrons" has caused me to think and reflect a good deal The learned Professor's book "Within the Mind Maze" I have not yet read for the simple reason I have not seen it But his new creation "mentoid" like another invention of a President of the Psychic Research Society "Meta psychic,' or super-psychic shows how the inquiring and investigating genius of the West is slowly but surely climbing up the steed and inaccessible heights of thought and sense perceptions into the ethereal atmosphere of *pure thought* The West has for long been wedded to the idea of chemical atom as the simplest and irreducible element of matter The discovery of *electrons* and the further discovery of *trions* clean dislodged the Western scientific world from the apparently impregnable position it has taken behind the chemical *atom* A French Professor, who was President of the Psychic Research Society found the necessity of inventing a word like "*Meta-psychic*" to commemorate "the crossing of the rubicon" of thought-perception like that of sense-perception which was described by the term meta-physical. The *meta-psychical* transcended thought-perceptions as the *meta-psychical* transcended sense-perceptions Now Professor Larkin has found the necessity of inventing the word "mentoid" to describe the first "and only manifestations of primordial Creative Mind"

One has to perform '*Nāma-dhāraṇa*' i e, fix the apperceiving power of "the Original Creative Mind" on the name or *Nāma*, to perceive what the thing is, which it is intended to denote or indicate At first it was a little confusing to follow the learned Professor because of the conventional meaning which has come to be attached to the words thought form, thought-body *etcetra* by the new vocabulary of the Theosophists But the words "Mind-model" "thought-designs" and "thought specification" gave me a clue to

get at what Professor Larkin was aiming to express and my fixing the attentions on his *idea* and performing *yōga-samyama* on that idea led me to an understanding of the truth which he was endeavouring to convey to his readers This is my exposition of what I have been able to apperceive in the process adopted by me to fix at what he means by "*mentoids*"

I take it that "Mentoids" are nothing more nor less than the first operations of the primordial Creative Mind We call it *Tejo manas* and *Unmanas*—the first being the negative, and the second, the positive aspect of the Original Creative Mind The *Sruti* indicates it very well In the cavity of the heart known as *Anahata* is a sound, *sabdha*, the vibrant waves of which form the *Akāsa* or ethereal space which pervades all-through, including electrons, trions and what not. The sum-total of its variations in octave is 21,600 in one 'One' stands for the unit of primordial sound or *sabdah* Within this unit of primordial sound known as *Anākata sabdah* (the eternal non-passive or creative sound), is the *tone* of the sound called *Dhvanih* This *dhvanih* represents the *motif* or the Unit of Dynamic force which sets the vibrant particles of the primordial self-creative sound in motion

Within this *dhvanih* or the unit of Dynamic force is what is called *Jyotih*—"the Light"—the primordial form of that creative light which is the cause of all material creation from trions and electrons to sun, moon and stars Even thought-forms are composed of this light It is from this "light" the original Creative Mind makes all things that are made All forms, be they subtle thought-forms or grosser forms of matter are made of varied and varying vibrations of this "light" and are ultimately reducible to its primordial origin This *Jyotih* or "the creative light" is the *Vital Elexir* or secret store of Energy which performs all wonders The inexhaustible energy of the Sun as well as the comparatively inexhaustible light of the radium are both drawn from this storehouse of Universal Energy It is the unit of vital Energy as the

"horse" is used as the unit of mechanical energy It is a combination of the positive and negative aspect of the Original Creative Mind, as the potter's clay is the combination in due proportion of the hardening substance 'clay' and the softening substance 'water' 'Clay' is symbolical of matter and 'water' symbolical of the original creative Positive Mind which reduces all to a state of fluidity before impressing the hardening substance with its name and form.

The Positive aspect of the Original Creative Mind is Spirit. Its negative aspect is Matter And the latest definition of matter according to Advanced Science in the West is "Matter is mode of motion" And all rhythmic, regulated motions are *spiral* in form, Otherwise we cannot have that infinitude in the modes of motion which we find actually exists and is necessary for the onward progress of the World through evolution and involution.

Within this *creative light* or *Jyotih* is the original Self-creative Mind which is the origin and cause of this Universe and all there is on it The Sruti says that this original mind is capable of all the three-fold acts of creation viz, that of creating, sustaining and destroying all forms And yet what is this all powerful Mind? It is only a *Name*! It is *Anirvachaneeya*—a thing of which nothing definite, such as it exists or its exists not, can be positively asserted For if one comes to perceive it by the Higher Intelligence which merely uses it as the potter uses his wheel to fashion pots of various forms, it is realised as nothing more than the Law of Polarity which sets the opposite poles in action to move towards each other and rushing into one another's arms as the lover and the beloved rush to realise the light of joy, and causes repulsion when they are not oppositely mated It is the unmanifest cause of attraction and repulsion and as a consequence, of the Law of Attunement But this Original Creative Mind, this divinity which manifests itself as the Law of Polarity and Law of Attunement is not eternal though comparatively so and long lasting. For, it merges in its own cause ' the Magnetic

Centre" of infinitude which is the Magic Circle of My Holy Mother whose centre is everywhere and circumference nowhere"

The Sruti says "*Tan mano vilayam yate tat Vishno Paramam Padham*' That in which this self-active, self-creative mind merges that is *Vishnu* (the All-pervasive), the Supreme State

It will thus be seen that the first operations of the Original Creative Mind are three-fold in action, as all things perfect are three-fold It creates, sustains and destroys and itself merges in a cause indicating that it is both producer and product While it produces the universe it is itself the product of something which is higher, greater and more powerful than it is What Professor Larkin designates 'mentoids' therefore are but single aspect of the Original Creative Mind whose first operation are three-fold And all creative acts are three-fold in action.

Professor Larkins 'mentoids and electrons' it would appear are confined to what is called three dimensioned space But there is a fourth dimension of space which pervades all through its other dimensions, length, breadth and depth, which I would here take leave to describe as the magnetic centre of space whose magic circle is all centre without a delimiting circumference The first operations of the Original Creative Mind (which abides and works within 'the creative light' or *Jyotih* as the potter lives and works in the midst of the clay which he fashions into all shapes and forms,) is in the four dimensioned space and not—the three-dimensioned space The comparison of the original creative mind, to the potter is in one respect misleading for the Original Creative Mind is not the *efficient* cause as the conceiving potter is It is only the *co-efficient* cause as the hands of the potter and the wheel which he uses to fashion his wares are This distinction must be carefully borne in mind if Professor Larkin's "mentoid" is not to lead one to further confusion

PURANANURU.

BY DR G U POPE, M A, D D

L

மாசற விசித்த வார்புறு வள்பின்
மைபடு மருங்குல் பொலிய மஞ்ஞை
யொலிநெடும் பீலி யொண்பொறி மணித்தார்
பொலங்குழை யுழிஞையொடு பொலியச் சூட்டிக்
குருதி வேட்கை யுருகெழு முரசம்
மண்ணி வாரா வளவை யெண்ணெய்
நுரைமுகந் தன்ன மென்பூஞ் சேக்கை
யறியா தேறிய வென்னைத் தெறுவர
விருபாற் படுக்குநின் வாள்வா யொழித்ததை
யதூஉஞ் சாலுநற் றமிழ்முழு தறிதல்
லதனொடு மமையா தணுக வந்துநின்
மதனுடை முழவுத்தோ ளோச்சித் தண்ணென
வீசி யோயே வியலிடங் கமழ
விவணிசை யுடையோர்க் கல்லதவண
துயர்நிலை யுலகத் துறையு ளின்மை
விளங்கக் கேட்ட மாறுகொல்
வலம்படு குரிசினீ யீங்கிது செய்யலே

THE DRUM

An interesting song has been preserved (See *Pura Nānūru* 50) composed by the bard *Mōcikīranār*. One day he had wandered into the courtyard of the palace,—perhaps the palm wine, or the richer juices that the *Yāvanar* had brought from over the sea, had proved too strong for him,—at any rate, he saw the richly ornamented and cushioned couch on which the royal drums were usually placed. These had been removed to be cleansed and anointed, and he threw himself on the unoccupied bed, and fell fast asleep, in which state he was discovered by the king. Now the courtiers, who were jealous

of the royal favour he enjoyed, gathered around, anticipating the condign punishment of the intruder, who had transgressed so sorely the rules of palace etiquette But the kindly hearted king standing over the sleeper took up a fan with which he smilingly cooled his brow, and watched over him till he awoke This is commemorated in the following very natural little lyric —

STOLEN SLUMBERS

'They took the drum to wash, and I meanwhile
Resigned myself to slumber on the couch,
With peacock feathers and with gems adorned,
And with the glorious wreath men set on brow
Who go to storm the strongholds of a foe'
The couch was softer than the sea-foam pure,—
On which unwitting I had cast myself
I slept, and when I woke above me stood
And awful form before whom foemen flee.
I trembled, but he gently waved the fan
Above me—bade me sweetly slumber on
Surely 'twas not to win applause from earthly bards,
But that the deed might echo loud in higher worlds!

There was a curious mixture of ferocity and coarseness, with gentleness and chivalric courtesy, in the deportment of some of these rugged old worthies of the Tamil lands!

LI

நீர்மிகிற் சிறையு மில்லைத் தீமிகின்
மன்னுயிர் நிழற்று நிழலு மில்லை
வளிமிகின் வலியு மில்லை யொளிமிக்
கவற்றோ ரன்ன சினப்போர் வழுதி
தண்டமிழ் பொதுவெனப் பொறாஅன் போரெதிர்ந்து
கொண்டி வேண்டுவ னாயிற் கொள்கெனக்
கொடுத்த மன்னர் நடுக்கற் றனரே
யளியரோ வளியரவ னளியிழந் தோரே
நுண்பல சிதலை யரிதுமுயன் றெடுத்த
செம்புற் றீயல் போல
வொருபகல் வாழ்க்கைக் குலமரு வோரே

To the Pāndiyan king, 'Māran-Viruthi',[1] who died at Kūdagāram, by the 'Lame poet of Āiyūr'.[2]

If waters surging rise in floods, there 's no defence!
If fire shall rage, no power can guard the life of man!
If winds grow fierce, no strength resists their might!
If Pāndyan King, in glory great as these, should say
In wrath, "I share no more the pleasant Tamil land
With other kings", and going forth to war, should claim
The spoils as tribute due, those who submissive yield
And give what he demands shall live devoid of fear,
But woeful, woeful, is their lot who lose his grace
Like ants emerging from their mound of ruddy clay
Wherein in swarms minute and mighty they toiled long,
One single day they giddy whirl, then perish quite

LII.

அணங்குடை நெடுங்கோட் டளையக முனைஇ
முணங்குநிமிர் வயமான் முழுவலி யொருத்தல்
ஆனசை யுள்ளந் துரப்ப விசைகுறித்துத்
தான்வேண்டு மருங்கின் வேட்டெழுந் தாங்கு
வடபுல மன்னர் வாட வடல்குறித்
தின்னா வெம்போ ரியறேர் வழுதி
யிதுநீ கண்ணிய தாயி னிருநிலத்
தியார்கொ லளியர் தாமே யூர்தொறும்
மீன்சுடு புகையிற் புலவுநாறு நெடுங்கொடி
வயலுழை மருதின் வாங்குசினை வலக்கும்
பெருநல் யாணரி னொரீஇ யினியே
கலிகெழு கடவுள் கந்தங் கைவிடப்
பலிகண் மாறிய பாழ்படு பொதியில்

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[1] He is also sung of by *Maruthan Ilaiāyanār*

[2] Also called *Aiyūr Kivār* and the '*Lame one of Uraiyūr*

See 228, 314, 399

He sang of *Killi valavam*, the Coran, who fell at KULA MUTTAM and of TĀMĀN chief of TONRI a dependant of the former.

ணரமுதாளர் நாயிடக் குழிந்த
வல்லி னல்லக நிறையப் பல்பொறிக்
கான வாரண மீனுங் •
காடாகி விளியு நாடுடை யோரே.

Addressed to the same king as the proceeding, by Maruthan-Ila Nāganar (the following verses very vigorously depict the Horrors of war and the desolation it causes)

As when a tiger, dwelling on the mountain crest
That rises o'er the abodes of dreaded Gods,
Lusting to taste the flesh of herds that roam the plains,
Wakes from slumber in his dusky den, and straight
With smoothered roar, collecting all his powers,
Selects his prey, and siezes where he lists,—
So thou, O Pāndyan king, didst rush to slay the kings
Of Northern lands, and desolate their plains
On mighty chariots borne.—
If such the war thou 'rt bent on waging now, Ōh ! who
In all this mighty world are in such piteous case !
Once in each village fragrance of the food prepared
Breathed over every fertile field girt by the laurels green ,—
And shrines, where sound of praise was heard, with worshippers
Were filled ,—But now the Gods have fled their ruined homes,
And in those old abandoned halls the speckled fowl
From out the forest lay their eggs in pits, wherein
The hoary fathers of the hamlet played their rustic games.

LIII.

முதிரா ரிப்பி முத்த வார்மணற்
கதிர்விடு மணியிற் கண்பொரு மாடத்
திலங்குவளை மகளிர் தெற்றி யாடும்
விளங்குசீர் விளங்கில் விழுமங் கொன்ற

களஙகொள யானைக கடுமான பொறைய
விரிபபி னகலுந தொகுபபி னெஞசு
மமமா நெஞசத தெமமனோக கொருதலை
கைமமுற றலநின புகழே யென்று
மொளியோா பிறநதவிம் மலாதலை யுலகதது
வாழே மென்றலு மரிதே தாழாது
செறுதத செயயுட செயசெந நாவின
வெறுதத கேளவி விளஙகுபுகழக கபில
னின்றுள னாயினன்றும னெனறநின
னாடுகொள வரிசைக கொபபப
பாடுவன மனனாற் பகைவரைக் கடப்பே

To the Cēran, Māntharam-Cēral-irum-porrai
by Porunthil Ilam Kiranār.

This short poem is remarkable for the very noteworthy appreciation of Kabilar's verses [Cp 174, 10 பொய்யாநாவிற் கபிலன]

Upon the pearls that glisten amid the sands of the
shore,—
On the lofty terraces whence gleam of gems is reflected
Where damsels with shining bracelets dance
Thou who didst remove the distress of Vilangil, res
plendent in beauty,
O Porraiyan, lord of elephants that hold the field, and
of swift steeds,—
If on thy Glory we dwell, the song shall never end ,
If it be curtailed, thy praise can ever worthily be shewn,
By those like us of bewildered mind,
Yet, in this flower-crowned world where sons of light
and glory have been born,
It is hard not to take our place
Thy victory shall be sung even by me who say
" 'Twere well if KABILAR were here,
The bard, who sang in verse condensed yet beautiful,
With learning filled, with glory crowned ! "

"AGAMIC BUREAU NOTES"

A comparative Prosody of the Dravidian Languages *by Mr Rajagopaul Rao, B A*

We are greatly indebted to the South Indian Literary Institute for the publication of the first part of the original work above-named dealing with what had hitherto been neglected by our Tamilian scholars a comparative study of the prosody of the Tamilian languages The author's labour in this unexplored and (marketably) unprofitable region is worthy of the veneration all those who love our vernaculars We hope that his spirit of self-sacrifice in this matter will continue for ever to prompt him to publish the other parts of this work at an early date and stir up our scholars to Co operate with him and conduct similar searches in this sfield

We have to thank this learned author for writing this dissertation in English and affording opportunities even to those who never read Telugu or Canarese for understanding the essentials in those prosodies which correspond with Tamil formulae of prosody The Malayalam grammar being of very recent origin, the author seems to have omitted to make any mention of the same in his treatise,

Apart from the introduction and the concluding remarks we have three sections in the book which deal with "Gānams and metres", the 'Prasam' and the vadi We ought to congratulate the author for his statements that these elements of Telugu prosody througn they may retain sanskrit names are but the evolved specimens which were originally Dravidian But what were their original Telugu names and how far the sanskrit influence was exercised over them are points which are left untouched by the author Had the Tamil, Telugu and Canerese had all one common source for their respective metric elements? I think the application of the analogy of the source of languages cannot be safely done here

With due deference to the learned author, we have to differ from him in some of the points regarding the Tamil prosody dealts with by him Some of the errors seem to have been due to the author's not realising

the *two distinct stages of the* Tamil prosody, tne orthodox and the liberal views of metrical calculations

During the Sangam ages *when the* Tamil *poetry* had no influence of the sanskrit metrics the symbolic forms of the metrical formulæ, were paramount After the abolition of the third Sangam, we have the musical school of the Tamil metrics *gradually evolving till we have* in our religious literature an open preference of sound to symbols, *e g*

“ எட்ட விட்டவி மெனை வெதக(ர)மேல
பட்ட நிணைறி பாயு(ம)ப ராயததுறை ”

Herein ‘*மெனை*’ *is not a* ‘*புளிமா*’ as the form appears to be but only a கூவிளம் as per the sound In the orthodox prosody, the almost *only test to look into the correctness of the metrical composition is the* தளை, but in the liberal poetry of Tamil metrics, the musical balance of each foot in its relation to the others in that line and those corresponding to it in the following lines have to be carefully observed

The above illustration from Appar's Devaram will show that a laguvu in the beginning of a foot though symbolically is such is a guruvu in sound It is only in excellent viruttam poetry in Tamil We *can trace* regular accents and scan the lines as we would in English But in Sangam works like Nāladiyār such a task would be futile. Again we have to differ from the learned author in his expression that Nirai is dissyllable Like *Ner* it is also a single syllable of another variety and in Tamil (not even in English) there is no criterion that a *syllable should* contain a single letter or a single vowel

Be the *Prasams* and *Vadi*, the *Ethugai* and *Monai* of Tamil or the *rhyme and alliteration*, we have to say that in the orthodox Tamil prosody, their significance was practically little In some Sangam works you can find some poetry here and there which pay little regard to the rhyme or alliteration In conclusion we have to state that the treatise is on the whole admirable and the tables given in pages 4 and 11 of the book are really splendid

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Lectures by Swami Vedachalam—After leaving Calcutta on the 7th of May, Swami Vedāchalam visited many important places of Northern India On account of his short stay in each of those places, he could not deliver long lectures, but was only able to see some

prominent men of those cities and hold with them long or short conversations as time and circumstances permitted on the antiquity of Saiva religion, its history, and its peculiar philosophic aspect It is very gratifying to note that his conversations with the learned men of the north proved very fruitful, as most of them were convinced of the truths of Saiva religion and began to feel a real interest in the study of its philosophical works Conversations of this character were held at Benares, Haridwar, Dehra Dun, Muttra, Brindaban and Bombay In one of his conversations with Mr Balamukhunda, B A and others of the Ārya Samāj at Brindaban he went right into the subject of Siva Linga and its worship, and how it had been preceded in the times of Rig Veda by the worship of sacrificial fire—the natural linga or symbol of God, the all blissful Sivam Mr Balamukhunda said at the end of the svāmi's discourse that his eyes had been opened just then to see the real meaning of Sivalinga and that he could say nothing against the worskip of the sacred symbol

At the earnest request and kind invitation of Mr C Ekāmbara Mudaliar and his learned wife Panditha Srimathi Āndāl Ammāl, the svāmi went to Secunderabad and delivered there and at Bolarum a series of five lectures which were all attended on every occasion by a large audience and listened to with much interest The details of which are as follows

On the 27th June he delivered a lecture on 'Devotion to God.'

On the 29th of June, on 'The nature of Individual Soul'

On the 1st of July, on 'The worshipping of God through symbols'

On the 3rd of July, on 'Saint Sundaramūrthi and Manickavācagar'

On the 6th of July, on 'Saint Tirujñanasambandha and Appar'

Besides these lectures, two very interesting and long conversatios were held on the 4th and 5th of July, when a number of learned men assembled, put many intricate questions on most of the vital problems of philosophy and received from the svāmi apt, brief and illuminating answers and in the end expresssed their entire satisfaction at pertinent answers most intelligently given by the svāmi.

And on his return to Madras on the 11th July, he was most gratefully received by the members of the Royapet Subramania Saiva Sabha and a lecture was arranged by the latter at Ranade Hall, Mylapore on the 20th July, when the Svāmi gave to the large audience in the form

of a long impressive lecture the interesting details of his travels in Northern India

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The Tamil Language—Under the auspices of the Triplicane Hindu High School *Tamil Sangam* a lecture was delivered on 1st Septr. 19 3 at 6 p m in the School Hall by Mr P Sambanda Mudaliar on the means of *improving* The Tamil Language. The Hon'ble Mr. Justice T Sadasiva Iyer presided The lecturer in the course of his address said that in ancient days it was the language of the country and of the ruling power and authors were richly rewarded by the kings. At present it was not so They were neglecting the language even in the new course in schools and colleges helped the students to neglect the language In conclusion he said that they must improve the language by the publication of rare books such as dramas novels and school readers containing moral stories and extracts from classics The chairman in concluding the proceedings observes the Tamil was a language current even before the Aryans entered India and was not derived from Sanskrit but it derived and assimulated Sanskrit words The language, no doubt, was insufficient in its alphabets but he would suggest the introduction of Raman script to remove the defect. He deplored the actions of some of the muts who would not give men access to their books and thus bring about the destruction of some of the most important literary books In conclusion he approved the methods suggested by the lecturer to improve the language With the usual vote of thanks to the chairman and the lecturer the meeting terminated

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The Saivite Elementary School—We are glad to hear that the Chennai Sivanadiär Thirukkuttam, which is one of the famous and largest Saivite societies of Southern India and has travelled over 200 sacred shrines, is now diverting its attention entirely towards imparting raligious and secular education to children Besides having established a Tamil Library it has started an Elementary school The school was started a year ago with only 10 boys and it now consists of 60 boys and has been placed under the management of a Sub committee with M R Ry, C. Vengu Pillai, Avargal, Retired Deputy Collector and Hony Magistrate as its President and M R Ry, R Chinnasawmy

Pillai Avargal, B A, as its Secretary A very rapid progress of the school is expected

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When the sword is rusty, the plow bright, the prisons empty, the granaries full, the steps of the temple worn and those of the law courts grass-grown, when doctors go afoot, the bakers on horseback and the men of letters drive in their own carriages, then the empire is well governed —*Chinese Proverb*

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* *

GLIMPSES OF TRUTH

from various sources.

Restlessness and discontent cannot change your lot

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* *

Never allow your energies to stagnate if you would be happy.

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* *

Conscience is the heart's secret Court of Justice

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* *

Go out into God's world and live your life for others

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* *

'A man cannot speak to his son, but as a father, to his wife, but as a husband, to his enemy, but upon terms, whereas a friend may speak as the case requires, and not as it sorteth with the person" —*Bacon.*

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* *

Merriages are made in Heaven, yes, a true marriage is made in Heaven—the Heaven within the hearts of the man and the woman. Love is the god that unites the man and the woman, Love is the only God that conjoins them in True Marriage.

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I have learned to seek my happiness by limiting my desires rather them in attempting to satisfy them —*John Stuart Mill*

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"The 30th anniversary of the Tuticorin Saiva Siddhanta Sabha will be (D V) celebrated on the 20th, 21st and 22nd December 1913 Sriman S Sabaratna Mudaliar, Dy Fiscal, Jaffna, and the author of "The Essentials of Hinduism in the light of Saiva Siddhanta" has kindly consented to preside on the occasion, Many profound scholars in our Philosophy will deliver lectures A lady's Confereuce will also be held

All interested in our philosophy and in the comparative study of religions are cordially invited to be present on the above dates

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A REVIEW

We have to acknowledge with thanks the receipt of a beautifully got up album of the Atank Nigrah Pharmacy of Jamnngar Kathiawar This notable institution is well-known and has always been doing splendid service to humanity in general As an indigenous institution, it occupies the foremost rank in our Ayurvedic world and it is a pleasure to see the institution thriving so well The album gives one an exact idea of the working of The Pharmacy The Album leads with the potraits of our most gracious Imperial Majesties

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